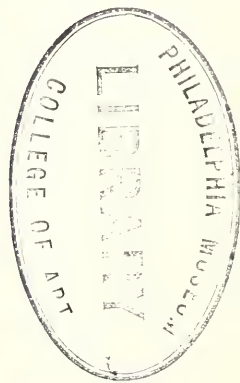


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THE PENNSYLVANIA MUSEUM BULLETIN

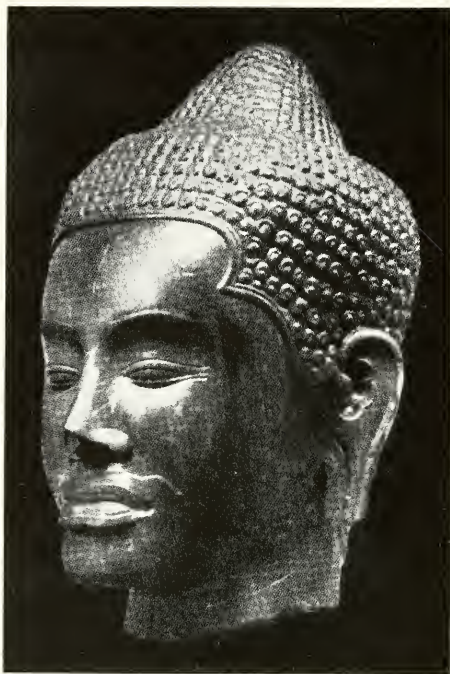


PUBLISHED AT MEMORIAL HALL, FAIRMOUNT PARK, PHILADELPHIA, BY THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

Vol. XVIII, No. 76

APRIL, 1923

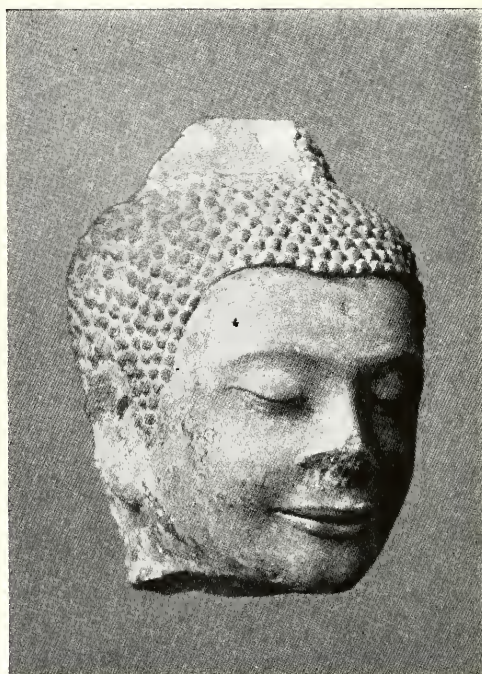
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MEISTCHANINOF EXAMPLE



THE MUSEUM EXAMPLE



EXAMPLE IN THE FOGG MUSEUM, CAMBRIDGE

KHMER BUDDHIST HEADS: A STYLISTIC COMPARISON

Resignation of the Director of the Museum

Langdon Warner, Director of the Museum of the Pennsylvania Museum and School of Industrial Art from 1917 to 1923 has resigned the directorship. During these years he brought to the service of the Museum a deep knowledge, an impeccable taste, a rare insight into the fundamental needs of the modern museum, an unflagging enthusiasm and a personal charm which to an unusual degree bound his co-workers to him.

It is with sincere regret that the President and Trustees of the Pennsylvania Museum and School of Industrial Art accept his resignation as Director of the Museum, and they are pleased to announce that he has consented to accept the office of Honorary Adviser in the Department of Oriental Art.

Buddhist Head from Cambodia

WHATEVER sculpture may find its way to us in the future from Cambodia or the rest of Indo-China, this Museum and the country as a whole is unlikely to secure an example comparable with the head of Buddha which has just been presented to us by Mr. Tucker Bispham.

Unfortunately little is known of its history beyond the fact that it was bought in Europe some eight years ago by a dealer and has passed through several hands since that day. Its association with the great temple of Angkor Wat may well be founded on fact, because that monument is of the latest period in Khmer supremacy and, though designed by Brahmins, it received the full force of Buddhist influence from India at a time when our head was probably made.

Unlike many of the fragments in Europe and America, this head was part of a free statue in the round, no mere architectural detail. In it we can study the art of the Khmer sculptor untrammelled by the demands of the builder.

Who these builders were, and how they trained the simple jungle folk into a race of accomplished craftsmen who lapsed in a few centuries back into artless hunters and fishers, cannot be taken up in this BULLETIN, but all these questions have intimate bearing on the subject before us. A few scattered inscriptions in classical Sanscrit have been discovered which give the names and even the dates of several kings in Cambodia whose forebears arrived, it is believed, on those shores from South India in the first years of the Christian era. Then comes a gap in our knowledge, dimly lit by a cryptic inscription or two and a more than doubtful date. By the beginning of the eighth century, however, an Empire had been built with a splendid capital near the great lake where the Mekong spreads out across its flat marshes in the rainy season.

The most careful study of Khmer remains has not yet justified any scientific arrangement of material to suggest a rise, a zenith and a decay of art, nor any hint of a renaissance. Jayavarman II,

contemporary of Charlemagne, built the temple of Prah-Khan which is our earliest dateable example. And it contains rows of dancing girls, above the lintels of the doors, which are far finer in conception and in workmanship than those of the great Angkor Wat built three and a half centuries later toward the end of Khmer power. But this superiority does not hold good throughout Prah-Khan, much of the work done after shows better craft and higher conception.

Thus to date our head is difficult if not impossible in the present state of our knowledge. An approximation to its period may be reached, however, which can hardly be more than a century out of the way. To make such an approximation, two other Buddhist heads from Cambodia must be considered for what they afford in the way of stylistic evidence. Nearest at hand is the well-known and very beautiful head at the Fogg Museum of Harvard College. It is the closest relation of our example, from both the aesthetic and the technical points of view. The modeling has, however, been carried further in its case, particularly in the regions above the eyebrows, in the natural flattening of the temples and by expressing something of the bony structure of the point of the chin where the planes merge with the flesh of the cheeks on either side. Where our sculptor was content with pleasing generalized curves, that other artist, without loss of Buddhist abstraction, became more specific, but in contradistinction to this treatment of the face, the hair is roughly chipped into knobs which gesso and paint, now quite gone, later converted into curls. By analogy with sculpture of other periods and other lands* this dependence on a subsequent coating of gesso and color suggests a late rather than an early stage in the development of the craft. Our head in the Pennsylvania Museum has the hair arranged in curls of a similar size and shape, but each one is distinctly elaborated by a spiral groove and more or less nicely finished. Color was no doubt applied but the gesso coat, if present, must have been thin indeed not to have concealed the stone-cutter's detail.

Up to this point evidence of the comparative age of these two heads in America is somewhat inconclusive. Comparison with yet another Buddhist head carries us somewhat further and gives more substantial ground for argument. This third head was taken from a deep excavation at the little temple of Ta-Prom by the sculptor Meistchaninof and illustrated by him and Marchal in their "*Sculptures Khmeres*" (Marcerou, Paris n.d.). For a variety of reasons I have long considered this head to represent the early stages of Buddhist sculpture in Cambodia. It is close to the Brahman portraits of pre-Buddhist years in the actual physiognomy represented, in fact proper Buddhist abstraction has not been approximated. The curls are well finished. The moustache is the ribbon-like form seen only worn by the Hindu gods and kingly portraits of the Khmers;

*This same tendency toward economy of labor by the sculptor by substituting the more rapid technique of the painter, is a marked characteristic in Chinese work of the end of the tenth century.

the odd Cambodian beard (a quite un-Buddhist detail and unique in Buddhist sculpture so far as I know) adheres to the chin in low relief as it does in what we take to be portrait heads, and retains the same curious leaf-like outline; the wig-like hair is edged with a double moulding. These and other things mark the work of a sculptor of the old school turning his hand to the representation of the Buddha, the new-comer in Cambodia.

Mr. Bispham's gift to this Museum seems to stand in date between Meistchaninof's discovery and the Harvard example. For it has the finished curls of the earlier type, a double moulding about the edge of the hair, and perhaps most significant of all, the brow, temples and chin of both are sculptured less subtly and naturally than those of the Fogg Museum head. It is further worth while to notice that in all the Khmer sculpture from the period before the introduction of Buddhism there is evident what one might call a passion for decorative edges. Edges are almost invariably emphasized and made into decorative motives, often they are doubled and almost invariably one finds them converted into independent patterns. In the Meistchaninof head the eyebrows, the orifices of the ears, the edge of the hair, both eyelashes and the upper and lower lips are so emphasized. The Philadelphia head shows less of this instinct, for the eyebrows, the lower eyelashes and parts of the ear are smooth. But the Harvard example has traveled even further toward nature, and in addition to these advances the lower lip, both eyebrows and (apparently) the ears have lost the early convention.

Thus, if my deductions can be substantiated, the Meistchaninof head may be considered co-eval with the enthusiasm for the newly introduced Buddhism which came in the early years of the tenth century A. D., when sculptors were working on old and new subjects at the same time. The Harvard head representing not the decay but the end of the Khmer supremacy, may be three centuries later. Mr. Bispham's recent gift to us, with its obvious suggestion of transition, may then be attributed to the late eleventh century—half way between the two.

So much for the fascinating exercise of attempted dating; what remains is incalculably more important and needs no comment. To whittle away a decade here or to add a decade there means nothing in the face of this work of art. That must remain triumphant always, one of the noblest expressions of the great philosophy and the sublime creed which saved millions from the grinding curse of Hindu caste. Sculptors will see in it a lesson in their craft, students of Buddhist art will come to view it as on a pilgrimage. And those few others, who have regard for things of the spirit, will not scoff when they read, on the printed label, the lines of the Japanese poet and scholar Okakura written when he first topped the Great Wall of China in the face of the bitter Mongol wind:

This is the World the Buddha never forgot,
This is the Buddha the World ever forsook.

L. W.

A Pair of French Girandoles

WHEN Robert Morris, signer of the Declaration of Independence and financier of the Revolution, was withdrawing from active participation in the affairs of government, he started to build for his residence in Philadelphia, a splendid mansion on Chestnut Street, between Seventh and Eighth. It was very pretentious in conception: designed by the French architect Pierre Charles L'Enfant, it was to be largely of marble, at that time a unique feature in a city made up entirely of houses of brick or country stone, and to carry it further towards perfection, Morris brought from Italy a sculptor named Iardella to carve the reliefs for the exterior. As work on the building progressed, the financier placed orders in France and England for the interior furnishings, so that within as well as without his dwelling might come up to European decorative standards. Among the furnishings that he ordered from Paris was the pair of girandoles, here illustrated, which have recently been presented to the Pennsylvania Museum. But they did not hang in the house, for it was never completed; Morris's vast land holdings in New York, Virginia, South Carolina, and Georgia were tragically slow in developing, a London bank in which he had large funds failed, one of his partners proved dishonest, and in 1797 he was forced into bankruptcy. On December 11, 1797, the half-completed house and the land whereon it stood were sold to satisfy his creditors, and the objects even which he had ordered from abroad met the same fate. These girandoles were purchased at the auction by William Wilson, living in High Street west of Eighth, and they have remained in his family ever since, passing to his grandson, Joseph Lapsley Wilson, of Merion, who has given them to the Museum.

Of gilded carved wood and plaster the girandoles were made evidently to appeal to American taste of the period. The eagle with outstretched wings which is perched upon the top and the two eagle masks on either side are familiar expressions of the exuberant American patriotism then so widespread. It has even been suggested that the lion's head at the bottom represents the British lion and that he is holding in his mouth the untoothsome sour grapes of the fable. The convex mirrors are 17 inches in diameter; these are held in place by the usual ebony rings. Time has dealt kindly with them, for though the mirrors are a little foggy at the bottom and here and there the gilt plaster is chipped, nevertheless the girandoles are in surprisingly good condition, and have not, apparently, been re-gilt as is so often the case with objects of this sort. Altogether they constitute an important addition to the collections of the Museum, and will prove particularly valuable associated in period rooms with contemporary furniture.

Girandoles such as these we find were popular throughout the early Federal period. In the Pendleton Collection of the Rhode Island School of Design, there is a single one which, though much larger—



CARVED AND GILT GIRANDOLE
French, About 1795



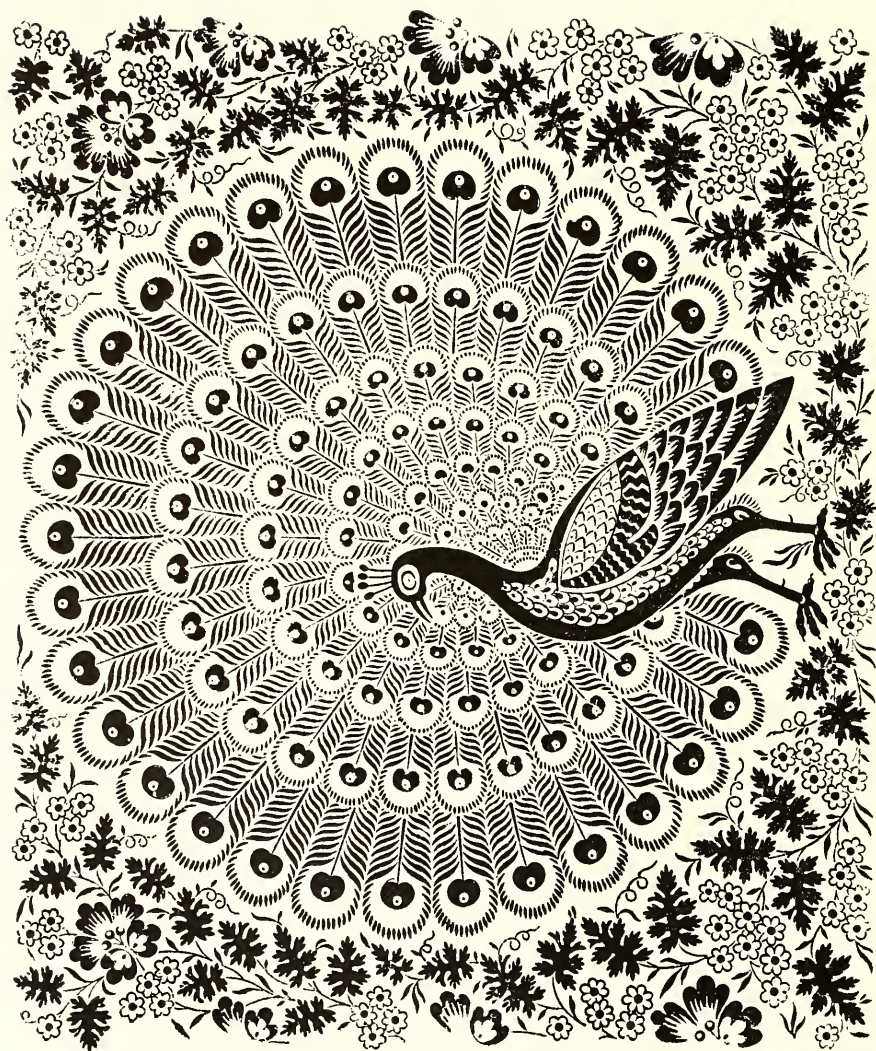
PORTRAIT OF COMMODORE HULL
By Gilbert Stuart



PORTRAIT OF DR. BARTON
By Thomas Sully



VIEW IN THE TOWER HILL ROOM



REPRODUCTION OF PRINT FROM ENGLISH LATE XVIIITH CENTURY TEXTILE WOODBLOCK
Reduced About Two-thirds

Postcards

The Museum has just published a set of twenty-four postcards in black and white illustrating views of the galleries, individual objects, and important examples from the Wilstach Collection of Paintings in Memorial Hall. The price is two for five cents, or the complete set of two dozen for fifty cents. The titles are as follows:

Wilstach Paintings.

"The Yellow Buskin," by Whistler.
"The Engagement of a Singer," by Longhi.
"An Arab Chieftain," by Gerome.
"Portrait of George IV," by Lawrence.
"The Thank Offering," by Bougereau.

"Barbaro," by Rosa Bonheur.
"The Last Day of the Condemned," by Mankacsy.
"Madonna and Child," by Crivelli.
"Portrait Group," by De Vos.
"Portrait of Dr. Barton," by Sully.

Views.

Captain Cook Alcove.
Tower Hill Room.
Indian Temple Colonnade.

American Eighteenth Century Bedroom.

Objects.

American Porcelain Pitchers, by Tucker and Hemphill.
Blue and White Staffordshire Plates.
Early Nineteenth Century Dolls.
Italian Silk Damask, Fifteenth Century.

Coptic Tapestry.
Silk Damask Dress, American 1775.
Graeco-Buddhist Stone Head.
Japanese Portrait Statue.
Bronze Statue of Siva.
Portrait Statue of Washington, by Houdon.

Change of Address

In order to facilitate the prompt delivery of mail, the Corporation Members are earnestly requested to send notification of any change in address to the Secretary.

The Modern Alchemist—Chemistry in the Textile Industry

IN the Middle Ages the alchemist sought, by methods anything but scientific, to transmute base metals into gold. Today the chemist, using the scientific knowledge of the age, extracts from common coal, dyes which enable him to produce fabrics whose colors rival the brilliance of the rainbow—a transmutation marvelous in this age of marvels but which, with the other wonders of the time, is accepted without question by the layman.

Although the average man has not the knowledge which would enable him to appreciate the astonishing developments in the chemistry of dyestuffs, those interested in our School should realize the important part the School has played in the textile industry through its pioneer work in textile chemistry.

It is not necessary to emphasize the importance of textiles in our daily lives. Our clothes, our carpets, our curtains are products of the loom. These are more often than not given added charm by the use of color. The natural color of silk and wool, cotton and the

other plant fibres commercially used range from tan to white and to obtain the beauty of glowing color the fibres must be dyed.

Since the dawn of civilization man has thus enriched his fabrics—a love of color being innate in the human race. For such purpose men had recourse to colored earths and to vegetable and even animal substances. The present day chemist has from coal-tar products produced dyes whose nature and action are known with exactness—this complex and important subject has been placed on a secure scientific basis.

Beside a knowledge of the chemical action of dyes to the producer of textiles, it is quite necessary that he understand the chemical structure of the fibres and the effects of chemical substances upon these fibres. None of the fibres employed in the producing of modern textiles can be used in the natural state and all must be chemically cleaned at some stage of the processing. There is a wide difference between the appearance of wool, silk and cotton before and after the treatment.

Man does not create, but does utilize. If he could produce the intricate structure of the wool fibre, for example, he would be an alchemist indeed. His work is to make available for use the things that Nature has provided. Chemical processes of the most involved nature are employed in these various transformations. It is a long and complicated road from the growing flax to the pure white bleached linen table covering so much admired.

Textile processing falls into three general divisions: the preparation of the yarn, the production of the cloth by weaving and knitting, and the scouring, bleaching, dyeing and finishing of the material; the first at times, and the last, demanding continual activity on the part of the textile chemist.

In 1886 the Department of Chemistry and Dyeing was added to the Philadelphia Textile School—a branch of the Pennsylvania Museum and School of Industrial Art—as it was realized that the School must take the lead in this as in other branches of the industry. This step meant much to the future of the American Textile Industry. Since that time, the study of chemistry and the understanding of the relation of the subject to the processes of the industry has been obligatory for all textile students—Chemistry is the glass through which we study and perfect the processing in all the required diversity. No dyer, bleacher or finisher can have a complete understanding of what he is doing if he cannot follow the chemical actions involved. All the processes being chemical in their nature, the introduction of chemistry into the curriculum of the School was a necessary step and has proved to be more and more important as the years pass. It is with a feeling of satisfaction that we look back over the development of the School and see the original conception of the importance of this subject day by day more fully justified.

It is, by the way, interesting to note that the year of the open-

ing of the Philadelphia Textile School was that in which the first synthetic dye, capable of dyeing cotton in a plain water bath, was produced from coal-tar products. During these thirty-nine years, developments of dyes and dyeing have been rapid, but the School, through its Staff, has even been alert to keep abreast of these developments and our students have always been graduated with the latest information of the most recent discoveries.

It must be realized that at the beginning of the School's existence, America's fabrics in quality and coloring were inferior to the foreign product. The training in chemistry and dyeing given our students has had a great influence in developing an intelligent use of the latest dyes in the field of the American textile manufacturer; the ever-increasing beauty of color found in our products is due directly to the graduates of this School. These former students have also had much to do with the establishment of separate dyeing units in the mills of recent construction—many more American mills having their own bleaching, dyeing and finishing plants, processing their own materials, than is, for example, the case in England. Our graduates and former students will be found, with hardly an exception, in every textile organization in the country.

Long before the late war our graduates took with them a thorough knowledge of the chemistry of dyes; it had been given that they might apply dyes intelligently. When the German dye supply was cut off these men put into practice that which they had learned and the wonderful development of dye production in this country is in no small degree due to the graduates of this School—men with a thorough training who knew how to apply their knowledge in time of stress.

Year by year the scope and quality of the teaching of the Philadelphia Textile School is improved and the number of its students increases, and each year the story is the same—we cannot supply the demands made by the textile industry for men who have had our training.

E. C. B.

Acquisitions

January, 1923

FURNITURE.

Two doll chairs, American, 19th Century. Gift of *Mrs. Annie A. Adler*.
Console table, Philadelphia, c. 1770. By purchase *Temple Fund*.

SCULPTURE.

Buddhist stone head, Cambodia, 11th-12th Centuries. Gift of *Mr. Tucker Bispham*.

SILVER.

Fifty-one pieces of English and American silver, 17th to 19th Centuries. By gift and purchase.

TEXTILES.

White linen bed set. Lent by the *Commissioners of Fairmount Park*.

MISCELLANEOUS.

Two copper ingots, and section of Sheffield plate, illustrative of the processes of manufacture. By purchase *Life Membership Fund*.
Set of knitting forms, wood, American, c. 1820. Gift of *Dr. Elsie Reed Mitchell*.

Acquisitions to the Museum Library

From December 1, 1922, to February 1, 1923

BOOKS ADDED BY PURCHASE

- ACKERMAN, PHYLLIS
San Francisco Museum, Catalogue of . . . Exhibition of Tapestries.
- L'ART ET LES ARTISTES
Two complete years, 1905 and 1906.
October, 1922.
- BULLOCK, ALBERT E., Ed.
Grinling Gibbons and his Compeers.
- COHN, WILLIAM
Indische Plastik.
- ESSLING, PRINCE D'
Les Livres à Figures Vénitiens. 6 vols.
- FECHHEIMER, HEDWIG
Die Plastik der Agypter.
Kleinplastik der Agypter.
- FRANCHET, L.
Céramique Primitive.
- GIAFFERRI, PAUL LOUIS DE
L'Histoire du Costume féminin français. 4 vols.
- GROSSE, ERNST
Ostasiatische Tuschmalerei.
- HAMANN, RICHARD
Deutsche and Französische Kunst im Mittelalter.
- HEYMANN, MME. ALFRED
Lunettes et Lorgnettes de Jadis.
- INTERNATIONAL STUDIO MAGAZINE
16 vols. Bound.
- JOURDAIN, M.
English Decoration and Furniture of the 18th Century.
- KENDRICK, A. F., AND TATTERSALL, C. E. C.
Hand-woven Carpets, Oriental and European.
- KUNNEL, ERNST
Miniaturmalerei im Islamischen Orient.
- KUMMEL, OTTO
Die Kunst Ostasiens.
- MARTIN, F. R., AND SARRE, F.
Ausstellung von Meisterwerken Muhammedanischer Kunst. 4th vol.
- OSTERREITH COLLECTION OF LACES, PRICED SALES CATALOGUE, AMERICAN ART GALLERIES.
- PHILADELPHIA SOCIAL REGISTER, 1923
- RAO, T. A. GOPINATHA
Elements of Hindu Iconography. Vol. 12.
- ROBERTS, W.
Memorials of Christie's.
- SCHOPP, ALEXANDER
Alte Deutsche Bauernstuben und Hausrat.
- STUDIO MAGAZINE, November, 1922
- WARE, WILLIAM R.
American Vignola. 2 vols.
- WESTHEIM, PAUL
Indische Baukunst.
- WESTROPP, M. S. DUDLEY
Irish Glass.
- ZURICH, MITTHEILUNGEN DER ANTIQUARISCHEN GESELLSCHAFT, 1907-1912

BOOKS ADDED BY GIFT

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Austrian Commercial Museum...	Oriental Carpets. 2 vols.	Mrs. C. F. Williams
Barbizon House	Illustrated Record, 1922	D. Croal Thompson
Boston, Children's Museum	Ninth Annual Report, 1922	Children's Museum
Buffalo Fine Arts Academy.....	Catalogue of Paintings	Buffalo Fine Arts Academy
Hackley Art Gallery	Aesthetics. Bound	Hackley Art Gallery
Philadelphia Art Gallery	Sales Cat. Harrison Collection...	Philadelphia Art Gallery

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	2 vols.	Mrs. C. F. Williams
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Smithsonian Institution	Report of the Secretary, 1922....	Smithsonian Institution
Smithsonian Institution	Report on the Progress of the	
	National Museum	Smithsonian Institution
	Sales Cat. of the Cornelius Stevenson Collection of Armour...	Freeman & Co.
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Wilstach Collection	Catalogue of Paintings	Wilstach Collection
Worcester Art Museum	Catalogue of Paintings	Worcester Art Museum
Worcester Porcelain Works	Prints from Original Copper Plates	Worcester Porcelain Works
	Year Book of the 20th Annual Architectural Exhibition	Anon.

Calendar of Remaining Lecture Held at the School Broad and Pine Streets

ARTISTIC EXPRESSION

A Critical Analysis of Architecture, Sculpture, Painting and the Minor Arts;
Their Purpose, Development and Interdependence

By HUGER ELLIOTT, *Principal of the School*

Illustrated by Lantern Slides, Charts and by the Collections of the Museum

Lectures on Thursdays at 9 A. M.

- Apr. 12. Illustration. Advertisements.
- Apr. 19. Textiles.
- Apr. 26. Textiles. Dress and its relation to architecture.
- May 3. Jewelry; its relation to dress.
- May 10. Furniture: the influence of the architectural styles; reflecting the social life of the period.
- May 17. Ceramics, glass and silverware.
- May 24. Tiles, mosaic and leaded glass windows.
- May 31. Recapitulation.

THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATIONS

By J. FRANK COPELAND

Illustrated by Lantern Slides

Lectures on Wednesdays at 9 A. M.

- Apr. 11. Decorative painting.
- Apr. 18. Ecclesiastical forms.

THE EVOLUTION OF ORNAMENTAL MOTIVES

A Discussion of the Decorative Forms Used by Designers Throughout the Ages

By HUGER ELLIOTT, *Principal of the School*

Illustrated by Lantern Slides, Charts and by the Collections of the Museum

Lectures on Tuesdays at 11 A. M.

- Apr. 10. The period of transition.
- Apr. 17. The High Renaissance.
- Apr. 24. Eighteenth Century Europe.
- May 1. The causes of the Revivals.
- May 8. Present-day problems.

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MRS. M. HAMPTON TODD

Classification of Members of the Corporation

Patron Members in Perpetuity—Those who contribute the sum of \$5000 or more, whether in money or objects for the Museum.

Fellowship Members in Perpetuity—Those who contribute \$1000 at one time.

Life Members—Those who contribute the sum of \$200 or more at one time.

Sustaining Members—Those who contribute \$150 at one time.

Contributing Members—Those who contribute \$25 or more, yearly.

Annual Members—Those who contribute not less than \$10 yearly.